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PAINTINGS AND THEIR IMPLICIT PRESUPPOSITIONS:
A PRELIMINARY REPORT

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ABSTRACT

In a series of earlier papers (Social Science Working Papers 350, 355, 357) we have studied the ways in which differences in "implicit presuppositions" (i.e., differences in world views) cause scientists and historians to reach differing conclusions from a consideration of the same evidence. In this paper we show that paintings are characterized by implicit presuppositions similar to those that characterize the written materials -- essays, letters, scientific papers -- we have already studied.

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INTRODUCTION

In a number of recent Working Papers we have reported studies of the ways in which certain usually unnoticed features of arguments affect the conclusions reached. We call these features "implicit presuppositions" because, as we think, they affect the conclusions of arguments just as much as do, say, the explicitly stated, and formulated, major premises of syllogisms. An example of a contrast in implicit presuppositions would be the difference between (1) implicitly presupposing, as some schools of thought do, that full understanding of an event is possible only if one participates empathetically in the event in question and (2) implicitly presupposing, as other schools of thought do, that participants are inevitably biased and that only a neutral observer is competent to understand what is happening. Of course, in particular cases, such presuppositions, instead of being implicitly presupposed, may be explicitly formulated. But they are often unnoticed, both by insiders and by outsiders. It is the function of our research, in such cases, to uncover them and to show how they result in disagreements that tend to be nonterminating.

Jones (1972, 1976) identified a number of these very general, but pervasive, orientations, which he then called differences in world view. We have expanded and refined these differences in orientation into eleven bipolar scales, and we have developed a procedure for having subjects rate various kinds of cultural products on these scales, thus providing a method for testing hypotheses regarding the implicit presuppositions that characterize these materials.

Our research provides (1) standard definitions for some of these implicit presuppositions, and (2) a method for testing hypotheses about the possibility that works representative of various schools are characterized by different patterns of implicit presuppositions. We have studied papers by B. F. Skinner and Carl Rogers setting out contrasting theories of education (Faust et al., 1980), a number of writings in intellectual history (Jones et al., 1980b), and letters arguing the merits and demerits of the federal guidelines established to govern research on DNA (Jones et al., 1980a). These studies show, first, that all the materials studied are characterized by implicit presuppositions and, second, that the arguments pro and con on the same issues tend to involve different implicit presuppositions. Further, our results suggest that the same sets of implicit presuppositions that characterize schools of thought in one discipline may also characterize schools in other disciplines.

Our previous studies have all been concerned with written materials -- essays, letters, scientific papers -- and there is doubtless an initial plausibility to the assumption that such materials contain implicit presuppositions that affect the conclusion

of an argument just as much as would formally stated premises. But what of works of art, for instance, paintings? Are they characterized by basic orientations similar to the implicit presuppositions we have found to characterize schools of thought? The studies reported here are first attempts to answer this question.

THE HYPOTHESIS TO BE TESTED

The hypothesis to be tested, then, is that at least some of the dimensions we have constructed for studying the implicit presuppositions of arguments are also applicable to paintings. This hypothesis can be tested by presenting students with (1) reproductions of a number of paintings and (2) definitions of several of our dimensions and asking them to rate the paintings for the presence or absence of the defined features. If the results of the ratings are random we would conclude either that the students did not understand the definitions or that the definitions lacked scope, i.e., that they were not applicable to the paintings used in the test. On the other hand, if the raters agree in the ways in which they rated the paintings used in the sample, that is, if there proved to be a statistically significant consensus among the raters, we would regard this fact as tending to support our hypothesis, and we could then proceed, in further studies, to ask whether the presuppositions implicit in paintings tend to fall into standard patterns and if so, how these patterns relate to the stylistic categories employed by art historians.

METHOD

Dimensions Used in These Studies

Of the eleven bipolar scales, or "dimensions," we have constructed (see Faust et al., 1980, for a description of all eleven) we used only four in the present studies, because experience showed that subjects could not rate more than four dimensions during the class period in which the study was conducted. The particular four dimensions were selected because they seemed most applicable to these schools of painting. We do not presume that our list of eleven presuppositions is exhaustive. The usefulness of any dimensions to a particular disagreement is a matter for research. The four dimensions used are given in Appendix A.

Each dimension was presented on a separate page. (See Appendix B for an example of the rating page used.) On a rating sheet, there was a description of one pole at the top of the page with 5 horizontal lines arranged in descending position for decreasing amounts of that quality, then a line for a midpoint in the middle of the page, then 5 more lines in descending position indicating successively greater amounts of the other pole, which was stated at the bottom of the page. The order in which the dimensions were assembled was randomly varied from one set of rating sheets to another, and the position of the poles, at top or bottom, was reversed on half the rating sheets, in order to eliminate the possibility that the sequence in which dimensions were rated or the position of the poles on the rating sheets might have an effect on the ratings.

STUDY 1

Subjects. Eighty students in two junior college Art History classes participated. One of the classes was in the first semester of a two-semester Art History course while the other class was in the second semester of this sequence.

Paintings. Eight paintings were used (see Appendix D). They were chosen with a view to the further stylistic studies we would undertake if this preliminary test was successful. All eight paintings were painted in Florence in the first half of the sixteenth century -- four at the very beginning of the century, four in the second quarter. The paintings were matched according to subject (for example, there was an early portrait and a later portrait; there was an early Holy Family; there was a later Holy Family, and so on). The paintings were projected using slides borrowed from college Art Department collections.

Procedure. Each class was tested as a group. General instructions were read to the class and then an "example" pair of paintings was projected side by side on the screen. The earlier painting in this example-pair was fifteenth century, instead of sixteenth; the later painting was Sienese, instead of Florentine. While this example-pair of paintings was on the screen, the four dimensions were discussed, one at a time. The definitions of the two poles were read; some of the relevant explicit features of the painting were pointed out, and finally a particular rating was suggested as the most appropriate decision. After the students had

rated the example-pair, the first of the test pairs was projected. The paintings were presented side by side, and the raters recorded their judgments of these two paintings on each of the four dimensions. The raters recorded their judgments by placing an "A" for the painting on the left side and "B" for the painting on the right side, each letter being placed on the line that represented the rater's judgment of each painting. The rater put his/her ratings for two paintings, A and B, on the same page. Both letters could be placed on the same line if the rater thought the two paintings were equal on that dimension. After all students had finished rating the first test pair, the second pair was presented and rated on the same four dimensions, but on a new set of four pages. Similarly for the third and four pairs. Each set of four rating sheets to be used for a particular pair of paintings was printed on a different color of paper in order to minimize the possibility that in the dim light some raters might use the wrong rating sheets for a particular pair.

Results. Since on the scales we have constructed the level of measurement is at least ordinal but perhaps not interval, the most appropriate measure for central tendency is the median. We therefore computed, for each rater, the median value of his/her ratings on D-1 for the four earlier paintings, obtaining, for each rater, an earlier median for D-1 (E med 1). For each rater an later median was computed for D-1 (L med 1). Likewise, an earlier median and a later median were computed for D-2, D-3, and D-4.

[Table 1 about here]

Table 1 presents the ratings and the appropriate sign tests. It is clear that, under the given conditions (i.e., presentation of paintings in pairs), and taking a statistically significant consensus as the measure of success, the definitions of the four dimensions used in this test apply to these paintings.

STUDY 2

Subjects. Eighty-two students in two college Art History classes participated; one group was in the first semester of a two semester course and one group was in the second semester of that sequence.

Paintings. Only five paintings -- three Mannerist and two Renaissance -- were used in this study because there was not time to give more in a 50-minute class period. Appendix D presents the paintings used.

Procedure. The general instructions and the guidance given were identical with those used in Study 1. However, since we thought it possible that the task of rating the paintings might have been made easier by presenting the paintings in pairs (a Renaissance painting and a Mannerist painting in each pair), in Study 2 we presented the paintings singly. Therefore, the raters recorded their ratings on the four dimensions for the first painting on four separate pages, then their four ratings for the next painting on four new pages, and so on. The dimensions rated were those used in Study 1 (see Appendix A).

Results. The data were analyzed in the same manner as in Study 1: that is, earlier medians and later medians were computed for

each person for each dimension. Table 2 shows that under these conditions a significant consensus was achieved on D-1 (inner/outer) and on D-4 (static/dynamic) but that on D-2 (difficult to interpret/easy to interpret) and D-3 (unity/diversity) the ratings were random.

[Table 2 about here]

COMPARISON OF STUDY 1 WITH STUDY 2

The paintings used in Studies 1 and 2 were different except for one early painting, Raphael's Belle Jardiniere, and one later painting, Bronzino's Holy Family. These two were a pair in Study 1 (see Appendix D), but were presented separately in Study 2. The contribution of this difference in method of presentation to the difference in results can be evaluated by considering whether there is a significant difference between the two studies in the way raters rated these two paintings.

Table 3 shows that the amount of difference observed is not greater than might be expected as a result of chance factors.

[Table 3 about here]

Since these two paintings were given similar ratings under the two methods of presentation, we conclude that the differences in ratings on the various dimensions between Studies 1 and 2 is a result of the different early and later paintings used.

What conclusion should be drawn from the random results on D-2 (difficult/easy to interpret) and D-3 (unity/diversity)? Possibly the

definitions of these two dimensions -- which, after all, were not constructed specifically with paintings in mind -- are more difficult to apply to paintings than to the written materials we have heretofore used. But it is also possible that our raters were using the definitions successfully. We think it highly unlikely that all of the implicit presuppositions we have defined are involved in every cultural product in which any of them happens to be involved; it is more likely that in most cultural products only a (variable) subset of the eleven can be detected. Hence the random results on D-2 and D-3 may reflect the fact, not that the definitions of these dimensions are generally unintelligible when applied to paintings, but rather that these particular paintings happen not to involve these particular implicit presuppositions. Further testing should help to determine which of these interpretations is correct.

STUDY 3

Study 3 was conducted for three reasons: First, we wanted to expand the number of tested paintings and especially to include paintings from some other region of Italy. Second, we wanted to try out a method which we believed would improve discrimination in the rating process. Third, as a consequence of our experience in other tests run in the interim, we decided to change the phrasing of the definitions of several dimensions and we wanted to see if these changes affected the results (for the versions of the dimensions used in Study 3, see Appendix D).

Subjects. Fifteen undergraduate students from a course in Psychology volunteered to participate.

Paintings. In this study we again used eight paintings, and again these were equally divided between earlier and later. But in this study only half of the paintings were Florentine; the other four (two earlier, two later) were Venetian. The paintings used are listed in Appendix ?.

Procedure. Each subject worked individually with the experimenter, who recorded the ratings. For each of the four dimensions the procedure was the same: First the rater was shown two 5 x 7 cards -- one having the description of one pole typed on it and the other having the other pole of that dimension. Each rater read the descriptions; he/she was asked if he/she had questions about interpretation, and if he/she did these were answered. Next each subject was shown two color print reproductions of example-paintings and asked to evaluate them on the dimension under consideration. (Neither of the practice paintings was Renaissance or Mannerist.) In each case the subjects evaluated the example-paintings as we had expected -- that is, each painting was evaluated as closer to the pole toward which we would have placed it. This is not surprising since the example-paintings had been chosen to be especially different and salient on each dimension. Each subject was then given the eight color prints and asked to sort them along D-1. The scale positions were the same as those on the rating pages used in Experiment 1 (see Appendix ?).

After each subject had arranged the eight paintings, the experimenter recorded the positions on a rating page which was identical to that used in previous studies. Then the experiment and subject proceeded to the next dimension. The same four scales were used in this experiment: D-1, D-2, D-3, and D-4.

Results. E-medians and L-medians were computed and they are presented in Table 4. On D-1 (inner/outer), D-2 (difficult to interpret/easy to interpret) and D-4 (static/dynamic) significant consensus was achieved. On D-3 (unity/diversity) the ratings were random, which is consistent with Study 2 but not with Study 1.

[Table 4 about here]

DISCUSSION

We believe that these three studies, taken together, show that subjects who are guided by our definitions can rate paintings on some of the very same dimensions of implicit presupposition on which such diverse materials as letters arguing the merits and demerits of the DNA guidelines, writings on American intellectual history, and papers on educational theory by B. F. Skinner and Carl Rogers have been successfully rated.

This, we think, is not an insignificant finding. But it is merely a beginning; its greatest use, we think, is to lay the basis, and set the direction, for further research. The next step is to try to increase the reliability of the ratings. In the course of running the tests reported here and analyzing their results we believe we have learned how to obtain "better" results from ratings of particular

paintings -- that is, more and stronger consensuses. For one thing, we have concluded that rating is a skill, and that like other skills it improves with practice. Most of our raters had little if any background knowledge about painting beyond what they were in process of acquiring in a very elementary introductory course; few if any of them had had any experience in looking at pictures. Most of our raters could not even identify the subjects of the paintings -- one, asked after the test, to comment on the paintings, said about the Belle Jardiniere that "the lady seemed to like the kids." For such raters differences in degree of complexity are hardly perceived: they are all alike equally difficult, or for that matter equally easy, to interpret. In such circumstances perhaps what really requires explanation is not the randomness of the ratings on D-2 (easy/difficult to interpret) in Study 2, but the fact that consensus was achieved in Studies 1 and 3.

Though we believe we would obtain better results with more experienced raters, we would not want to go to the other extreme and use only graduate students in art history; we would then be likely to get ratings that reflect current art-historical doctrine, rather than ratings in terms of the definitions provided. One possibility therefore would be to use students in studio painting classes, who presumably are accustomed to looking at art objects, but to eliminate any who happen to have specialized in art history. We would like to run these tests again, using subjects with different background knowledge in order to see how ratings vary with the kinds of raters used.

Again, it is clear that the context of the particular painting being rated, as well as the background of the rater, affects the results. We did indeed control for context: we paired paintings for subject matter; we ran paintings serially as well as in pairs; we used reproductions which each individual rater studied, as well as slides which were exposed to groups of raters in a classroom. These contextual difference seem to have had little effect, but we think that some of the randomness may have been generated by other contextual factors which, unfortunately, we did not take account of. For instance, we now believe that our raters may have been differentially affected by the fact that, for display purposes (whether in the form of slides or reproductions), all paintings were reduced to the same size, with the result that the figures in the large paintings were so small that their expressions could not be easily read.

As another example of the effect of context on the ratings, we think that some raters may have used the first one or two paintings to establish a kind of base line, from which subsequent paintings were viewed as greater or smaller deviations. Thus, the ratings of subsequent paintings in a given test varied depending upon whether (on D-1, say) the first paintings were markedly inner (alternatively, markedly outer) or only moderately inner (alternatively moderately outer).

We would like to repeat the tests, adapting the test procedures to minimize, or control for, such contextual effects as these. For instance, we would not use The School of Athens again

unless we could find a painting of equal size and representing an equally large number of figures to compare it with.

There remains the problem of interpreting the random results for D-3 (unity/diversity) on in Studies 2 and 3. It would have been relatively easy, we think, to find phraseology for D-3 that would have called raters' attention to the features of the paintings we hoped they would notice and from which they might infer the implicit features in question. We had, for instance, hoped that they would notice the difference between the treatment of space in the earlier and later paintings. (In the former all the figures and the backgrounds as well are located in the same space; in the latter some of the figures are often located in a different space from others, and the figures and the backgrounds are in different spaces, between which there is an abrupt break. This feature is especially striking, we thought, in the Pontormo Visitation and it was chosen for this reason.) But of course, if we had used a different version of the definitions of D-3, specifically tailored to paintings, we would have no way of telling whether the same or different implicit presuppositions were involved in paintings as in the arguments we had already tested.

Our aim in describing all eleven dimensions has therefore always been to frame definitions that would be applicable to many different kinds of cultural products -- poems as well as historical writings, paintings as well as letters in the correspondence columns of Science. We have had varying success with several dimensions, but D-3 (unity/diversity) has proved the most difficult of all. That the

problem of D-3 is, however, not intractable is suggested by the overall results of Study 1. Perhaps we would have had better success in Studies 2 and 3 had our raters had more experience in looking at pictures.

If, then, the first "next step" will be to try to improve the reliability of the ratings, the second will be to test more earlier and later paintings and to include in the tests paintings from more regions of Italy.

The third step would be to use these ratings to generate what may be called profiles for the earlier and later paintings. (See Figure 1 for a hypothetical representation of what the two profiles might look like.) We could then ask whether and to what extent these profiles correspond to the differences which some art historians call the High Renaissance and Mannerist schools of painting. This will require a clarification of the extremely confused notion of "school" and the development of procedures for treating it statistically.

ACKNOWLEDGEMENTS

For help in making the studies reported in this Working Paper we are chiefly indebted to Polly Henninger, who helped design, administer, and analyze Studies 1 and 2. But for her enthusiasm, initiative, and energy, these studies might never have moved from talk to actuality. We also want to thank Carol Roemer, Verna Wells, and Ben Sakoguchi, who kindly allowed us to use our tests in their classes at Pasadena City College.

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FIGURE 1

POSSIBLE DIFFERENCES BETWEEN EARLIER AND LATER PAINTINGS
INDICATING DIFFERENCES IN BOTH CENTRAL TENDENCY AND VARIABILITY

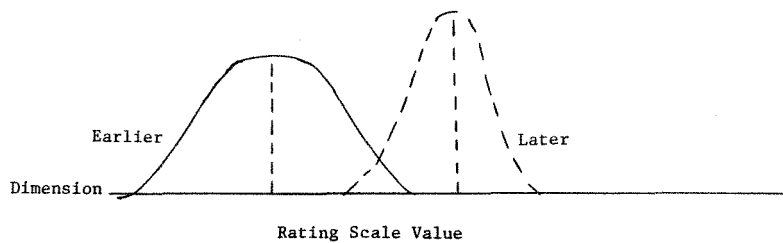


TABLE 1
RESULTS OF STUDY 1

	E med > inner	E med < inner	E med = L med	p
D-1	57	15	8	p < .01
	E med > easier to interpret	E med < easier to interpret	E med = L med	p
D-2	42	23	15	p < .05
	E med > unity	E med < unity	E med = L med	p
D-3	46	19	15	p < .01
	E med > static	E med < static	E med = L med	p
D-4	47	22	11	p < .01

"E med > inner" should be read as follows: "The median of the ratings for the earlier paintings is closer to the inner pole than is the median of the later paintings."

"R med < inner" should be read as follows: "The median of the ratings for the earlier paintings is not closer to the inner pole but rather is closer to the other pole (outer) than is the median of the later paintings."

The p values are computed by a sign test using a one-tail test. See Marascuilo, 1971, p. 97.

TABLE 2
RESULTS OF STUDY 2

D-1	E med > inner 28	E med < inner 52	E med = L med 2	p p < .05
D-2	E med > easier to interpret 34	E med < easier to interpret 43	E med = L med 5	p ns
D-3	E med > unity 37	E med < unity 35	E med = L med 10	p ns
D-4	E med > static 75	E med < static 4	E med = L med 3	p p < .01

"E med > inner" should be read as follows: "The median of the ratings for the earlier paintings is closer to the inner pole than is the median of the later paintings."

"E med < inner" should be read as follows: "The median of the ratings for the earlier paintings is not closer to the inner pole but rather is closer to the other pole (outer) than is the median of the later paintings."

The p values are computed by a sign test using a one-tail test. See Marascuilo, 1971, p. 97.

ns indicates the $p > .05$.

TABLE 3
STUDY 1 VS STUDY 2 -- COMPARISON OF
THE TWO PAINTINGS USED IN BOTH STUDIES

	E med > L med	E med < L med	E med = L med	p
<u>D-1</u>				
Study 1	42	23	15	NS
Study 2	42	27	13	
<u>D-2</u>				
Study 1	40	24	16	NS
Study 2	28	33	21	
<u>D-3</u>				
Study 1	38	26	16	NS
Study 2	40	23	19	
<u>D-4</u>				
Study 1	36	27	17	NS
Study 2	37	29	16	

p computed by chi-square two tail test (Marascuilo 1971, p. 523)

NS indicates that $p > .05$.

TABLE 4
RESULTS OF STUDY 3

	E med > inner	E med < inner	E med = L med	p
D-1	12	2	1	p < .01
	E med > easier to interpret	E med < easier to interpret	E med = L med	p
D-2	1	11	3	p < .05
	E med > unity	E med < unity	E med = L med	p
D-3	9	5	1	ns
	E med > static	E med < static	E med = L med	p
D-4	12	1	2	p < .05

"E med > inner" should be read as follows: "The median of the ratings for the earlier paintings is closer to the inner pole than is the median of the later paintings."

"E med < inner" should be read as follows: "The median of the ratings for the earlier paintings is not closer to the inner pole but rather is closer to the other pole (outer) than is the median of the later paintings."

The p values are computed by a sign test using a one-tail test. See Marascuilo, 1971, p. 97.

ns indicates the p > .05.

APPENDIX A

DEFINITIONS OF THE DIMENSIONS OF IMPLICIT
PRESUPPOSITION USED IN STUDIES 1 AND 2Dimension 1

- one end - Emphasis primarily on the inner life of the subject -- on mood, feeling, attitude, belief, desire.
- other end - Emphasis primarily on external aspects of the subject -- such as social and economic status, observable behavior, interactions with others, external appearance.

Dimension 2

- one end - Emphasis on ease of interpretation: on a mode of communication in which the meaning conveyed is explicit and so requires little decoding.
- other end - Emphasis on need for interpretation: on a mode of communication in which the meaning conveyed is not on the surface and so requires some decoding before it is understood.

Dimension 3

- one end - Emphasis on the unity of the parts of which the subject consists; these parts are not sharply differentiated from one another but are regarded as subordinate to the whole.
- other end - Emphasis on the diversity of the parts of which the subject consists: the whole is regarded as an aggregation of clearly differentiated parts.

Dimension 4

- one end - Emphasis on states of rest or of stable equilibrium.
- other end - Emphasis on change, motion, or transitional states.

APPENDIX B
SAMPLE RATING SHEET

D-4

Ratings at positions toward this end represent increasingly greater degrees of this characteristic:

Emphasis on states of rest or of stable equilibrium.



A _____
B _____
C _____
D _____
E _____



V _____
W _____
X _____
Y _____
Z _____

Emphasis on change, motion or transitional states.

Ratings at positions toward this end represent increasingly greater degrees of this characteristic.

APPENDIX C

REVISED DEFINITIONS USED IN STUDY 3*

Dimension 1

- one end - Emphasis on the inner life of the subject -- on mood, feeling, attitude, belief, desire, interactions with others which arise from personal or emotional concern.
- other end - Emphasis on external aspects of the subject -- on social or economic status, external appearance, observable behavior, interactions with others which depend upon relative status, role or position.

Dimension 2

- one end - Emphasis on literal, surface meaning: meaning is expressed in relatively explicit, direct form and requires less decoding or interpretation to be understood.
- other end - Emphasis on depth in interpretation: meaning is implied or suggested in symbols, metaphors, allegories and so requires more decoding or interpretation before it is understood.

Dimension 3**

- one end - Emphasis on the whole; on the integration and unity of the whole.
- other end - Emphasis on parts or elements; on the diversity and separate identity of parts.

*The definitions of D-4 were not revised for Study 3. For a list of the whole set of eleven presuppositions and their current definitions, see Faust et al., 1980.

**Before the subjects read the cards containing the definitions of D-3 (see description of the procedure, pp.), they were given a card containing the following "introduction":

This dimension involves a difference regarding how an issue or a thing is to be explained or understood. No one denies that there are parts and wholes. However, some persons focus on the parts which comprise wholes, maintaining that the whole is the sum of it's parts; others analyze the characteristics of the unified whole maintaining that the whole is more than the sum of it's parts.

APPENDIX D

THE PAINTINGS USED IN THE THREE STUDIES

Study 1

<u>Renaissance</u>	<u>Paired With</u>	<u>Mannerist</u>
Albertinelli: <u>Noli Me Tangere</u>		Bronzino: <u>Noli Me Tangere</u>
Raphael: <u>La Belle Jardiniere</u>		Bronzino: <u>Holy Family</u>
Raphael: <u>Angelo Doni</u>		Bronzino: <u>Bartholomeo Panciatichi</u>
Albertinelli: <u>Visitation</u>		Pontorno: <u>Visitation</u>

Study 2Renaissance

Raphael: La Belle Jardiniere
 Raphael: Maddalena Doni

Mannerist

Salviati: Caritas
 Bronzino: Holy Family
 Rosso Fiorentino: Moses and the Daughters of Jethro

Study 3Renaissance

Raphael: Castiglione
 Leonardo: Mona Lisa
 Michelangelo: Holy Family (Doni)
 Raphael: School of Athens

Mannerist

Titian: Charles V on Horseback
 Bronzino: Eleanor of Toledo and Her Son
 Titian: Pope Paul III and Nephews
 Tintoretto: Miracle of the Slave